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SCOTCH LITERATURE.

A Literary History of Scotland. By J. H. Millar, B. A., LL. B. New York: Charles Scribner's Sons, 1903.

It has been thought, and that at a time much more recent than Dr. Johnson's, that it was not possible for a Scotchman to be an impartial critic of Scottish literature. That impossibility has been achieved in the book before us, which, while not lacking in warmth of appreciation, is everywhere fair and candid. A critical test is the author's treatment of Burns, in which (as it seems to the present writer) in estimating both the poet's genius and his character, Mr. Millar has said just the right word.

The pre-Reformation period of Scottish literature, whose interest and importance have hardly yet received adequate recognition, is excellently treated. English critics, inheriting some remnant of the prejudices of three centuries, can hardly yet be brought to see that this literature—or at least so much of it as falls between Chaucer and Surrey—was in most respects equal, and in some superior, to anything produced south of the Tweed. Mr. Millar justly says that, in addition to the charm of novelty:

"These admirable writers can boast the attraction of having been no mere haphazard bunglers, who now and then fortuitously hit upon a good thing, but, on the contrary, artists to the tips of their fingers. Whatever we may think of the subjects which they made their own, there can be no question that they exercised upon these subjects a conscious, deliberate, and fastidious art; and such was their success, that they raised their country to a position in the scale of poetry superior by far to that occupied by England at any point of time between the death of Chaucer and the rise of the Elizabethan poets. . . . The 'makars,' for all their 'aureate' terms, never lost touch of life; and their strong propensity to satire of a robust, not to say ferocious type, prevented them from degenerating into that most futile and incensing of all things, an academic coterie."

The makars possessed both strength and grace, but they were followed by a generation that possessed strength only, and that of a terribly rugged sort. It was the time of ferocious religious and political hatred, and discussion grows rabid, and

satire vitriolic. Still some literary interest attaches to work that is so desperately in earnest, and to men who hate with such a perfect hatred.

The pendulum swung to the other extreme, and after the Union we come upon a generation that has given up strength and tried to acquire grace by imitation; when the ambition of every literary Scotchman was to write 'English' (as if Henryson and Dunbar had not written English!) and of every fashionable Scot to acquire a London accent. It is no small praise to Mr. Millar that he can interest us in even the 'Augustan age,' and lead us through the dreary waste by paths which, by comparison, we can almost call flowery.

The light of true poetry flashed up in Burns, just as the century expired, and even on his genius the 'Augustan' ideals had a disastrous effect. As has already been said, Mr. Millar's estimate of Burns and his work is sober and sound as well as appreciative.

The literature of the nineteenth century is treated with the same combination of taste and judgment which makes this by far the best manual of the kind that has come under the reviewer's eye.

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SPANISH TEXTS.

Galdós' Marianela, edited, with introduction, notes and vocabulary, by J. GEDDES and F. M. JOSSELYN. Boston: D. C. Heath & Co., 1903.

Galdós' Marianela, edited, with introduction, notes and vocabulary, by EDWARD GRAY. New York: American Book Company, 1903.

Galdós' Marianela, abridged and edited, with introduction and notes, by L. A. LOISEAUX. New York: W. R. Jenkins, 1903.

We welcome the appearance of this well-known work of the eminent Spanish novelist, whose high reputation in the world of letters together with the huge bulk and great variety of his literary output well warrants an addition to our available specimens of his work for class use. In compensation for our expectancy we have three

different editions cast upon us almost at the same time.

The Heath edition, by Professors Geddes and Josselyn, deserves cordial endorsement as a creditable and desirable publication. The introduction is excellent in substance and tone, putting before the reader all the facts he needs to know for acquiring a proper measure and perspective of the author's literary life and influence. It presents a discriminating summary of his works, the remarkable voluminousness of which has its salient features well set forth. It concludes with a compendious bibliography of biographical matter pertaining to the author and scattered through a wide range of sources.

The work of annotation, as it occurs in the special body of notes and in the vocabulary, has been well done, leaving little to correct or to add. Good judgment has been shown in selecting difficult idioms and expressions for explanation. But the writer would venture to discuss or note the following points occurring in the first few pages, or scattered here and there:—Note to p. 4, l. 11, *echar un cigarro*, "to light a cigar": we suspect the characteristic meaning to be rather, 'to make or roll a cigarette.' The distinction may be a small one making little difference in the present case. But strictly speaking, *echar un cigarro* represents the different stages in the process of *rolling*, as well as of lighting and beginning to smoke, and is not exactly synonymous with the mere acts of lighting (*encender*) and smoking (*fumar*).—Page 4, l. 20, *morendo* might usefully have been mentioned in the vocabulary as Italian, for the benefit of the student or teacher not acquainted with this tongue.—The sense of the conjunction *que* as 'for' or 'because' (cf. exs. p. 5, l. 32, p. 11, l. 20, etc.) is not included in the vocabulary.—Note to p. 10, l. 12, *si tiene* (*Vd.*) *con qué*, "if you have what you need": this equivalent perhaps leaves the sense clear, yet it is misleading for the more exact meaning 'if you have something' (i. e. to wrap yourself up with—cf. French *avoir de quoi*).—Page 20, l. 5, *por lo recatadas y humildes*: no note is given, although doubtless suggested by the later one of a corresponding expression, p. 40, l. 28, *por lo duras*.—Note to p. 72, l. 15, *que se rompiera*, "which got broken somehow or other," further explained by

the editors as "the subjunctive used with the relative *que* referring to an unknown or an indefinite idea." It seems to us that this explanation is an unnecessary refinement in noting an example of the archaic pluperfect in *-ra* (i. e. *se había roto*), examples of which are not infrequent in modern Spanish.—Page 118, l. 28, *dale* is given a separate place in the vocabulary with the exclamatory meaning of "goodness," which misses the mark for the rebuke '(there you're) at it again!' (i. e. *¡dale otra vez!*), characteristically expressed by this term, as well as more intensively and continuously by the phrase *dale que darás*, p. 96, l. 30. This last is explained, "do what you will"; but we think the sense is rather 'there he is off, or started' (i. e., for a week at a time).—Note to p. 104, l. 18, *pues soy yo poco listo en gracia de Dios*, "by the grace of God I'm pretty bright": we wonder if the editors have not missed the force of *en gracia de Dios*, an expression characteristically Spanish as a superlative exclamation somewhat synonymous of *hasta no poder más* or *hasta lo sumo*, with which, by way of irony, the antecedent idea is the opposite of the language used, as appears above. In this case the sentence would be rather, "well I am pretty bright—and don't you forget it (or you bet!)"—Page 138, l. 31, *porción* (occurring in the expression *una porción de dones*), in its regular sense of 'several' or 'a number (or quantity)', is not covered by the vocabulary definition of "part."—Page 172, l. 23, attention might have been called to the example of the intensive or assertive *que* explained upon its occurrence, p. 48, l. 19.—The vocabulary meaning "unless", given to *si no*, is not of course intended to apply to the example, p. 179, l. 15, which illustrates the frequent ellipsis, *si no* (i. e., *me cree usted*), although the difference is nowhere noted. But these few cases of dissent, not cited as examples of actual or serious error, do not constitute a notable blemish in the book as a whole.

The following misprints are noted: P. 76, l. 28, *metalurgia*; p. 80, l. 27, *de ti*; p. 116, l. 4, *esa* for *eso*, p. 46, l. 28, *sí* for *si*.

The edition of the American Book Company is not without merit, in that it strives at furnishing fuller editorial helps for the student than most of the books of its class succeed in doing. Some of

these helps err on the side of unnecessary or irrelevant detail in elementary matters, as: Page 7, l. 19, "*tenían razón*: 'to have' with a noun, where we use 'to be' with an adjective."—Page 20, l. 10, "*siguiéronle*: *le* is enclitic" (a self-evident fact).—Page 65, l. 17, "*á quien*: objective and accusative case of *quien*."—Page 114, l. 9, "*podremos*: *poder* has a full conjunction, while 'may' in English is defective" (cf. also p. 124, l. 10). Examples might be multiplied. We do not see why there should be need of reminding the reader, in foot-notes, to look to the vocabulary for the meaning of a given expression (e. g., p. 66, l. 4, "*se echó á reir*: see *echar* in vocabulary"). Presumably he has the intelligence to do so of his own volition, and, in a properly classified lexicography to the book, would find what he needed. Frequent references are made to the grammars of Ramsey, Knapp, Garner, and Monsanto, with the contents of which the editor appears to be well informed.

We do not carp at extreme detail or fulness of data that have a direct bearing upon the subject, even when in some cases they seem uncalled for. A graver matter is that dealing with the chapter of errors or of important omissions. On this score, the severest indictment against the book, and one that seriously vitiates its fundamental value, is the inferior text it represents, based, as this seems to be, on an older edition than the last or ninth (Madrid, 1899). The ninth edition announces on its title page that it is "*esmeradamente corregida*"—which may mean much or little in respect to changes in past usage. In the present case it means very much indeed, there being hundreds of variations from the text of the fifth and seventh editions, which I have had the opportunity of consulting and to which the editor's text seems substantially to conform. These differences—which presumably represent the author's preferences—are by no means trifling. Some of them modify the sense considerably, e. g., taking a few at random:—

P. 7, l. 18: *te acobardarás* changed to *te acor-darás*; p. 11, l. 16: *aún* changed to *sin*; p. 43, l. 21: *no querer parlanchinear* changed to *sin farolear*; p. 78, l. 14: *frente* changed to *nariz*; p. 86, l. 16: *nada* changed to *avería*; p. 200, l. 8: *es de las más interesantes* changed to *no carece de interés*.

Other changes of Galdós' have to do with questions of style or idiomatic precision, or even of correctness, e. g., p. 114, l. 27: *había mezclado con* changed to *hubo de añadir á*; p. 138, l. 15: (*Virgen*) *Santísima* changed to *Santísima*; p. 140, l. 6: *que siempre le facilitaba extraordinariamente la comunicación* changed to *medio fácil de comunicar*; p. 147, l. 5: (*niña de*) *mis ojos* changed to *mi alma*; p. 156, l. 9–10: *tú no sabes que los que se han muerto están en el otro mundo* appears with the sentence *ó no están en ninguna parte* omitted; p. 158, l. 16: *inoculó, inocularon* (sic) changed to *inculó, inculcaron*.

Presumably, a volume of this kind, provided with vocabulary and notes, aims or should aim to be complete for the learner's purpose without the need of other instruments of help in lexicography—which in the present stage of the language he is not likely to find accessible. Unfortunately this completeness is far from existing in the present case. There are numerous inaccuracies and omissions, which cannot be charged up against the editor's lack of competence for his task, since he generally shows a commendable grasp of the linguistic requirements thereof. To mention a few instances, picked up here and there, concerning the notes:—

Page 18, l. 3, *cual si . . . morara*: this the editor explains as an example of the archaic pluperfect in *-ra* (of which a genuine one occurs p. 78, l. 10); rather it is merely a case of the subjunctive after *si* in the frequent Castilian construction of the simple for the compound tense.—Page 27, l. 3, no biographical notice is given for *Polo de Medina*; but one is given, p. 48, l. 21, for a certain *Bergia*, who is briefly summarized in a foot-note as "a writer on economical subjects." Our diligent inquiries and researches for confirming this statement have not been rewarded with success by the discovery of such a personage, whom we suspect to be rather obscure if not quite fictitious. We have a hypothesis, which seems plausible, that the aforementioned *Bergia* is a misprint for *Bélgica* (Belgium), which fits in much better with the context, and which is more-over the reading of the ninth edition as well.—Page 37, l. 28 and p. 112, l. 1 contain repeated explanations of *pesquis*, which, with better system, could have been consolidated into one.—The note

to p. 41, l. 23 should have been given at the earlier occurrence of the construction to which it refers, p. 33, l. 4. Likewise, p. 110, l. 8, the emphatic use of *mujer* (similar to the more common *hombre* under similar circumstances), which, we are told, is simply "added for emphasis," has an earlier occurrence, p. 100, l. 8.—Page 63, l. 18, *por esos mundos* is given in the vocabulary as "all about"; while p. 180, l. 20, the corresponding expression, *por esos suelos de Dios*, is passed over save for the qualification *de Dios*, which—we are told in a foot-note—is "used for emphasis. Translate by 'wretched' or leave untranslated." This treatment of the two examples in question is a very unsatisfactory enlightenment of a characteristic and oft-recurring Spanish expression having a peculiar flavor hard to transmit, but which is lucidly explained in Knapp's Grammar, §265.—Note to p. 86, l. 13, *¡Qué buena pieza!* (the *qué* is omitted in the ninth edition) gives "what a trick" for the quite different sense, '(what a) naughty girl,' 'nice thing.'—Note to p. 8, l. 23, *echar un cigarro*, "to start, put a cigar to use"; this may not be literally incorrect, but it is awkward, to say the least.—Page 123, l. 21, *dale* has a special place assigned to it in the vocabulary as "pshaw," which quite misses the point (cf. similar remark apropos of Heath edition, above).

The following points have been passed over entirely by the editor, although all, in a measure, deserve attention:—

Page 29, l. 6, *todo sea con Dios*, 'what an idea'; p. 58, l. 16, *cavila que cavilarás*, 'by constant reflection'; p. 61, l. 7, (*tener*) *algo que ver*, 'to be concerned'; p. 68, l. 10 (and similarly, p. 85, l. 27), *váyanse ellos á paseo*, 'to the dickens with them' (cf. French *allez vous promener*); p. 94, l. 5, *¡Qué cosas tienes!* 'how you talk', or 'what nonsense'; p. 101, l. 25, *dale que darás* (cf. Heath edition, above); p. 109, l. 5, *poco listo en gracia de Dios* (cf. Heath edition, above); p. 109, l. 13, *aquí de los hombres guapos* 'here's the place for your spry men'; p. 138, l. 2, *Primera* (i. e. *tienda*). We think that appreciative annotation should call attention to a picturesque phrase like *más bueno que el (buen) pan*, p. 103, l. 24, as a characteristic Spanish expression of supreme goodness; and in the same connection, *tan guapa como la madre de Dios*, p. 104, l. 12, as an extreme Spanish stand-

ard of personal brightness and comeliness (cf. Andalusian *salada como María Santísima*). Similarly, the list of great Renaissance Madonna artists, p. 122, l. 8-9, is passed over without a word of comment; it is questionable, however, whether the full significance of the passage is at all clear to the average un-Spanish or Protestant mind without some comment upon the proper relation of these names with the context.

The vocabulary has its share of defects:—Page 7, l. 24, *le salían al paso* (found under *salir*), "met his step"; this is an awkward way of saying '(which) he happened to meet.'—Page 10, l. 13, *lucido*, and p. 12, l. 14, *floja*, are not explained by the vocabulary definitions of these words.—Page 15, l. 20, *pertenencia* is not explained as a unit of mining section (nor in the Heath edition).—Page 33, l. 1, *menudeando* (*el paso*) is given as "shortening"; rather, it is 'quickenning (or hastening)'—Page 36, l. 25, *celebró* (*una conferencia*) is 'took place' rather than "carried on."—Page 58, l. 24, the explanation of *al tres por un cuarto* is referred by foot-note to *cuarto* when it occurs under *tres*.—Page 109, l. 4, *me pinto*: the sense here of 'surpass,' or 'excel' is not recorded under this word in the vocabulary; nor is the sense of 'this way' to *por aquí*, p. 128, l. 27, recorded under this term.—Page 162, l. 23, *porción*: the remark made in the Heath edition apropos of this word applies here likewise.—Page 180, l. 3, *Imparcial*: in the definition the editor gives us "name of a magazine"; the reader would not recognize, unless he happened to be already informed, one of the most prominent of the Madrid dailies.—Page 182, l. 9, *señorío* is given as "manor": the editor must have been thinking of 'gentry' (or 'upper crust').—P. 197, l. 24, *sochantre* as "subchanter" might be of doubtful meaning to the average lay mind.

The following expressions are not recorded anywhere in the vocabulary: Page 84, l. 7, *cesped abajo*, 'down hill'; p. 89, l. 1, *ni mucho menos*, 'far from it'; p. 97, l. 17, *de gente*, 'like a gentleman'; p. 173, l. 26, *parece mentira*, 'it's incredible'; p. 180, l. 18, *por Dios*, although *á Dios* is given.

The Jenkins' edition of *Marianela* represents the second publication in their series of *Novelas Escogidas*. When this series was announced some

years ago we thought we saw in it an excellent opportunity to present to the American school and college public a select collection of Spanish fiction serving as a counterpart of the *Romans Obois* of the same house, but skillfully reduced, when necessary, and judiciously annotated. Such a series would be a distinct help to the spread of Spanish letters among us by thus making accessible to us noteworthy contributions from a field of literary activity in which Spanish talent has long excelled. Whether this opportunity will be realized remains to be seen. Certainly the inauguration of the series with Alarcón's *El Final de Norma* was not auspicious, or one calculated to inspire confidence in what might follow. For this novel with its insufferable, absurdly impossible romanticism is among the least deserving of Alarcón's work, and one of which he himself is said to have been later ashamed.

In the accession of Galdós' *Marianela* to the series we note a decided raising of the level. To the edition itself no serious objection can be taken. We regret that the editor has deemed himself obliged to cut down the text somewhat "to bring it within the limits of the class-room use." The fact that his omissions should be, as he alleges, digressions or irrelevant descriptions, is not necessarily a vindication of such a course in the present instance, since such passages are often essential to the desired flavor of the book and to the author's purpose. The whole subject of the extent to which a language editor is authorized in meddling with the integrity of a text is a thorny one, where opinion is likely to be much divided. In the opinion of the present reviewer, however, *Marianela* is in a setting which relieves the editor from the perplexity of deciding such a problem. The same idea seems to have been held by the editors of the first two editions, since they present the text entire.

The annotation is of the brief anæmic kind, a kind that spares the reader the trouble of referring to the dictionary in numerous cases, and reduces the editor's task, as intellectual purveyor, to the point that stimulates hunger rather than satisfies it. This may be a desirable principle, and one meeting the approval of many. We do not undertake to dispute it here.

R. E. BASSETT.

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Galdós' *Electra*, edited, with notes and vocabulary, by O. G. BUNNELL. New York: American Book Company, 1902.

Although Galdós is best known as a prolific novelist he has achieved some success as a playwright, largely, we think, on factitious grounds made by favoring circumstances arising from the author's literary eminence and the timeliness of his drama themes. He has produced some ten plays, a few of which have had quite a vogue. They reflect the writer's salient qualities, as these appear in his novels, by standing for a purpose, for the inculcation of some reforming social doctrine. The motive does credit to the author, albeit it is hardly to be reconciled with the principles of the dramatic art. It is doubtful whether the purpose-play can achieve lasting success.

In the paucity of good material for modern Spanish plays it may be worth while to present the *Electra* to the American school and college constituencies, although we doubt whether the author's reputation will perceptibly gain thereby. *Electra* is one of his recent plays, and the one which has caught the public favor to the most marked degree. The Madrid public was in a particularly receptive mood for this play, because of the opportuneness of the latter in doing modern justice to the ancient theme of the conflict between religious tolerance on the one hand and bigotry on the other. This conflict is illustrated by the vicissitudes of a young girl surrounded by the opposing influences of the *vida contemplativa* and *activa*, alternately dragging her now this way now that. The heroine is overflowing with life and spirits, and possessed of an inexhaustible fund of affection fitting her for the ideal domestic relations. But a Spanish Pecksniff would sacrifice her to the convent, despite the precious little *vocation* she shows for such a career. Fortunately his artful schemes are thwarted and his prey escapes him.

In the presence of obscurantism of a particularly offensive sort—if degrees may be admitted in such a term—the author shows his wonted tact and forbearance. But his feelings are unmistakable when, at the close, the heroine is consoled by the spectre of her mother and relieved of her vows in the following words: "Te doy la verdad,